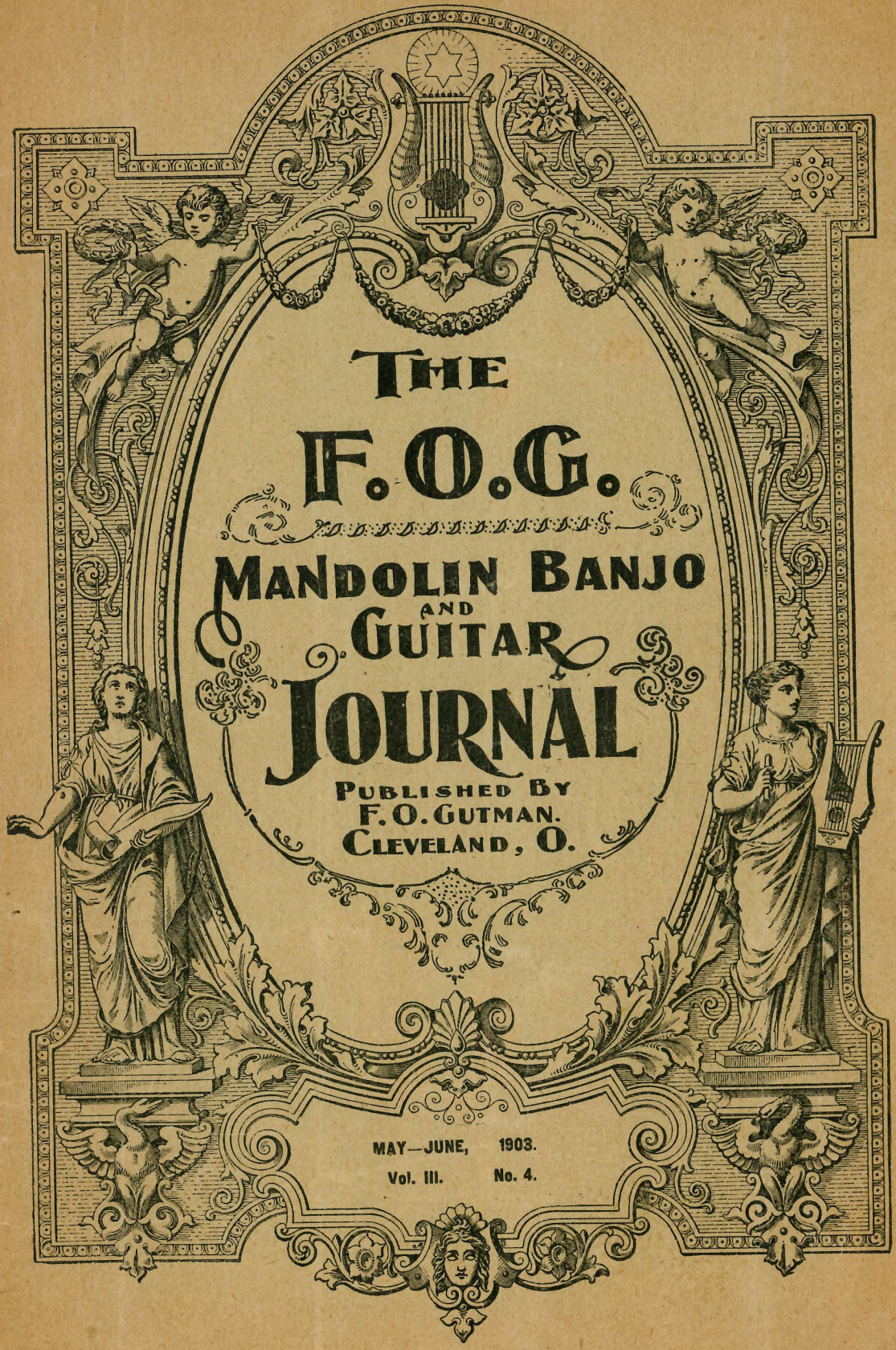THE F.O.G. MANDOLIN BANJO AND GUITAR JOURNAL

PUBLISHED BY
F. O. GUTMAN.
CLEVELAND, O.

MAY—JUNE, 1903.
Vol. III. No. 4.

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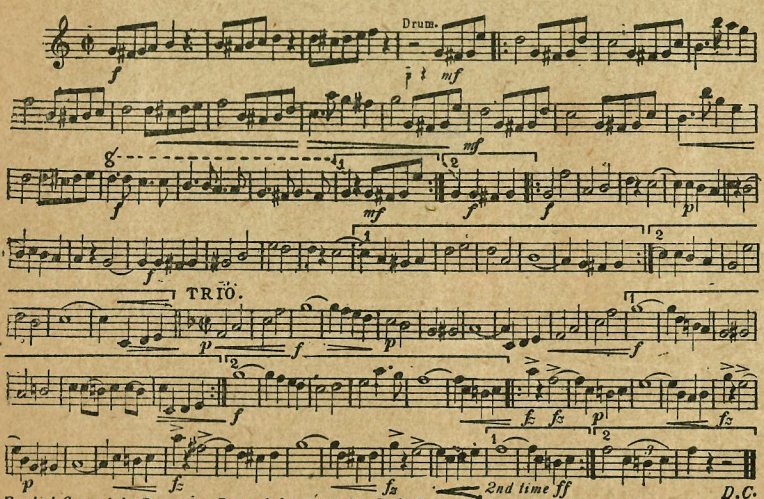

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F. O GUTMAN.

EXPRESSION IN MUSIC.

What is music without expression? Nothing! It is like the speaker who would stand motionless upon his platform, without an accent to his words, without the feeling of sympathy or force, and to his audience they would have no inspiration. Exactly is this the case with music without feeling. The most unmeritorious composition played by an artist will fascinate his audience, while the exquisite qualities of such compositions as Langes' "Flower Song," Mendelssohn's "Spring Song," Schubert's "Serenade," etc., would be lost, were it not for the beautiful expression with which they can be performed, which gives one the longing to become a musician. While music may be reproduced mechanically with the phonograph, music box, automatic piano, etc., there is one thing that never will be accomplished on these mechanical devices, and that is *playing with expression*. I say were it not for this, when would music stir one to tears? Would its joyful strains awaken one to merriment?

The greatest factor in music is expression. It is this that demonstrates the great artist, it is this that gives the divinely power to music. It is this that causes sadness and joy. Without expression music to the cultured musician would be nothing. Among the string instruments, undoubtedly the violin and cello favor the performer to express his feelings; yet the mandolin gives us a wonderful opportunity; the Glisando or slide being the only drawback. It cannot be produced as well as on the violin, on account of the fretted fingerboard, yet it is surprising to listen to an artist produce this effect upon the mandolin. I have heard many mandolin clubs, and dare say but one out of every ten play their music with expression. The average club being satisfied to hear how much noise they can produce, taking it for granted that this constitutes music. One need only to listen for expression, and then judge the schooling of a player. There is nothing in music more beautiful, and which will affect an audience more than this, and yet it is shamefully neglected.

Should you have occasion to play at any concert in which you judge the audience is not as attentive as you would choose them to be, perform a number soft and low, with good expression, and you

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ould you have occasion to play at any concert hich you judge the audience is not as attentive ou would choose them to be, perform a num- soft and low, with good expression, and you will be surprised at the result. Do not entertain the idea because you are performing in a large hall with a large attendance that you connot employ PP or even PPP passages. If you have ever heard a well-schooled orchestra, or a good soloist, what was the first thing that pleased you? The Expression. Without this we would not have artists. Technique is wonderful, but it does not appeal to the soul. What has made Langes' "Flower Song" famous? It is the expression one may employ in performing it, which is sympathetic to the most uncultured and unschooled ear. While in orchestral work one cannot take the same liberties in expression, yet all those marked may be observed and even more, providing they are used with good judgment and directorship. Teachers of the mandolin, banjo and guitar should pay more attention to expression and point out its beauties to their pupils by performing numbers for them in this way. Do not imagine because you play as a Circus Band that you are the whole thing. Listen to a good soloist or a well balanced orchestra and you will soon change your mind providing you have sufficient schooling to single out good from bad. Try and elevate your instruments by playing and teaching a good class of music, and forget that there is nothing for you to do but play boisterous ragtime.

For those that do not know the definition of Expression, I give the following: Expression in music does not merely consist in the correct rendition of what is printed, for even when all the tones are produced in correct pitch and all note-values are given in correct time, and the required degrees of tone-power are observed, the playing or singing can nevertheless be expressionless and lifeless. Vivid expression consists much more in certain little, hardly controlable deviations from the strict regularity, in accelerations and slackenings of the tempo, increase and decrease of tone-power, and also in tone-coloring of various kinds by means of touch (piano-forte), bowing (violin), embouchure (wind instruments, voice), etc. Expressivo (It. ex-pras-se-vo), with feeling.

F. O. GUTMAN,
Cleveland, O.

APPLICATION NOTICE.

Application is made to become a member of The National Qualified Teachers' League by Carroll McAfee, of Punxsutawney, Pa., as teacher of the mandolin, banjo and guitar. Has taught 10 years. Approved by Mr. and Mrs. F. O. Gutman.

QUESTION AND ANSWER.

Winamac, Ind.—Is "pizz" on the mandolin played as it would be on the violin?

Answer.—"Pizz" in music means "pick," therefore for the mandolin you are at liberty to pick with the plectrum or fingers (avoiding the tremolo) as either would be as signified. If the movement is a soft one, say PP, I would suggest picking with the fingers, as it produces a softer effect. In this case hold the pick with the 3d and 4th fingers, and pick with the thumb and 1st finger. If the movement is for FF, employ the plectrum.

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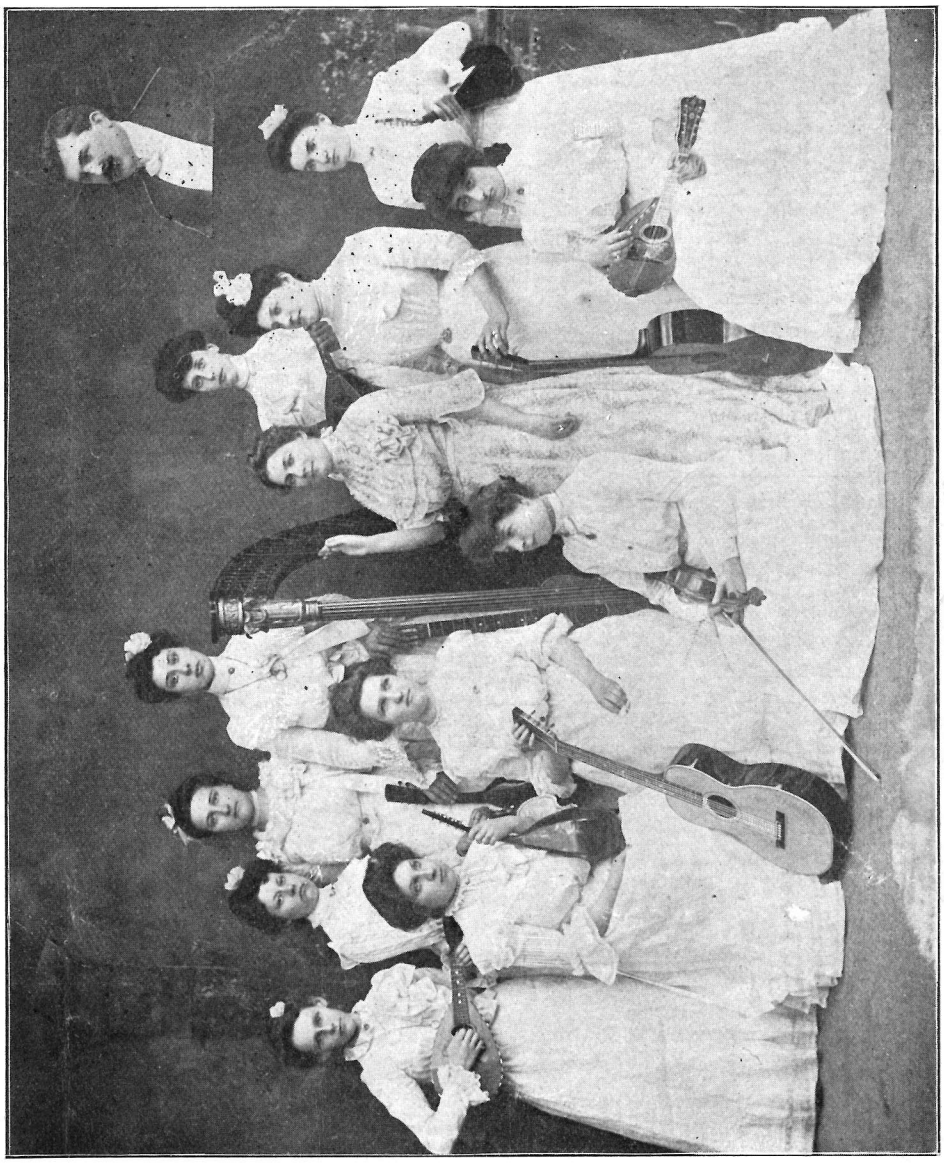
UPON the receipt of this journal, or possibly before, the members will have received their diplomas, which are very pretty and tasty. The size, 18x20, makes them very conspicuous. Signed by all the officers and with the League Seal affixed makes them very forcible, and they will certainly benefit all members when properly displayed.

ON another page of this journal will be found three reproductions of League buttons. All members should vote as to their choice of designs, so that one may be adopted by the League, and that members desiring to order may do so at their earliest convenience. The votes must reach the Treasurer not later than June 25th, and any members desiring to order one before the next issue of this journal (which will announce the style adopted) can write the Treasurer after June 25th and the information will be given as to which style was adopted. The button may be had with a pin fastening, or with a button, and will be furnished in solid gold at $2.00 each and in heavy rolled plate gold at $1.00 each. They should be ordered direct from the makers, Theodore Neuhaus & Co., Fifth & Elm Sts., Cincinnati, Ohio. The No. 1 design is that of J. Worth Allen's, No. 2 and 3 of F. O. Gutman. In the center of the No. 2 design the first two measures of the trio of "Our League March" by Allen will appear on every pin. The melody of these two measures make an excellent League call. All designs are very neat, and it is for the members to decide on their choice. Vote by number.

WE receive many requests from teachers and players wishing the F. O. G. to be made a monthly publication. While this would be a very desirable move, yet for the present it is not our intention of so doing. The F. O. G. is now the largest circulated and has the largest amount of paid subscribers of any journal of its class published, and with Vol. 1. No. 1, we will double its circulation. It would be no easy task to issue a journal such as The F. O. G. every month, providing you give your subscribers good music with every issue, and that is our aim. We want to give you an appreciative article such as we are doing, and as soon as we feel able to do so every month, we will issue The F. O. G. monthly. We want every person interested in the mandolin, banjo and guitar to aid us in securing new subscribers, and we will pay them liberal for their trouble.

TEACHERS and players should bear in mind when featuring any composition which is arranged by some other than the author of the composition, that it is no more than proper to give the arranger due notice on the programme by having his name appear below that of the composer's. There might be several arrangements of any standard composition, and by placing the arranger's name below that of the composer's it gives the audience as well as others the opportunity to know which arrangement you are performing.



THE SICILIAN CLUB, Cleveland, O.
F. O. GUTMAN, Director.

NEWS MATTER

The Eighth Annual Concert was given by Frank S. Morrow and his clubs at the Board of Trade Auditorium, Harrisburg, Pa., Thursday evening, April 9th. It proved a very successful event.

A very successful concert was given May 4th at Winamac, Ind., by the Arion Mandolin Club, assisted by Mrs. C. W. Riddick, soprano, and Olive Graves, the child pianist of Chicago, under the directorship of Dessa Kilander. The numbers were well played.

The Second Annual Recital of E. J. Hopfner's pupils was given at the Luverne, Minn., Opera House, April 17th. They were assisted by A. M. Marsh, the favorite baritone.

E. W. Dodge, of Toledo, Ohio, who conducts the American School of Music at that place, gave a Pupils' Recital Nov. 19th. The American School of Music Mandolin and Guitar Club assisted. Good music was featured in an artistic manner. Mr. Dodge is a member of the National Qualified Teachers' League.

Don Harold Rosenthal, mandolin soloist of Rochester, N. Y., was the soloist at the concert given by the American Mandolin Club May 22d at the Memorial Baptist Church, at Courtland, N. Y. Mr. Rosenthal's exquisite solos more than pleased the audience, and he had to respond to many encores. He is meeting with great success wherever he appears.

The Reavis Family, of St. Johns, Mich., composed of nine members, are all musical. They give orchestral numbers, duetts, solos, quartettes, quintettes and recitations. One of their members is only six years old. They have been very successful in their concert work.

The pupils of J. W. Villee, of Lancaster, Pa., gave an excellent entertainment at the Orange Street Opera House May 8th. Many meritorious numbers were featured, among them "Poet and Peasant" Overture and "Flower Song" (double notes), both arranged by F. O. Gutman, "Massa's in the Cold, Cold Ground," varied, arranged by Narovec, Overture "Masks and Faces" by Cuqua, "Evangeline" by Pomeroy, March "Our Director" by Bigelow and "The Speedway" Gallop by Weidt, and many others. Mr. Villee holds a reputation as a leading teacher of the stringed instruments, and is very successful as such.

G. W. Duncan and Jack Roberts both of Ashtabula, Ohio, performers on the mandolin, attended the last concert given by F. O. Gutman's Clubs. Both of the gentlemen are very much interested in their instruments and music. We were very pleased to have met both boys, and hope to see them again in the near future. They say the F. O. G. Journal is the real thing.

An excellent concert was given by the pupils of Walter C. Tuttle, of Indianapolis, Ind., May 15th at the Young Women's Christian Association in which about eighty players participated. They were assisted by Mr. Harry Porter reader, Miss Tillie Hass, harpist, and Miss Anna Anderson, pianist. The numbers were exceptionally well played. Mr. Tuttle received congratulations and flowers from many of his friends. The attendance was over one thousand, and several hundred had to be turned away for want of accommodation.

Three successful concerts were given by G. Kliemann, of Williamsport, Pa., one at Williamsport, Muncy and Hughesville, Pa. Miss Hilda Hempel of Atlantic City was the mandolin soloist at all three concerts. The concerts were well attended, and the playing of the clubs was well received. Miss Hempel scored a hit at every performance with her exquisite rendition of difficult solos.

An excellent concert was given April 20th by the Washburn Mandolin Orchestra at the Central Y. M. C. A. Hall, Baltimore, Md. The club was assisted by Mr. C. Dorsey Waters, cornet soloist; Mr. Fritz Mueller cello soloist; Mr. Leroy Oldham, and the Lyric Male Quartette. Besides these Mr. Chas. L. Stirzel gave a flute solo and Mr. C. Dorsey Waters a violin solo. The club plays only the best music and plays it well. It has a reputation of being one of the leading clubs of Baltimore, which name it well deserves. Christian W. Dittus is their leader.

The Fourth Annual Concert was given by the following combined mandolin clubs at the Edison Theatre, Port Huron, Mich., under the direction of A. E. Basney: The Aeolian Club, Dean College Orchestra, Port Huron Music Circle, Social Glee Club, and the First Baptist and First M. E. Church Choirs. The combined mandolin orchestras composed 80 members consisting of mandolins, violins, banjos and guitars. Added to this were flutes, cornet, bass and zither. The choirs combined had a membership of 50 voices. Too much credit cannot be given Mr. Basney for his able way of conducting and managing this large concert, and it certainly adds a feather in his cap for its success. Many pretty numbers were given by the clubs and individuals.

The Eighteenth Mandolin and Guitar Recital was given by the pupils of Walter C. Tuttle of Indianapolis at the Y. M. C. A. March 27th. They were assisted by Miss Mae McMillan, vocalist, and Mr. Elmer E. Woods, reader. The success of this recital was a decided one, as is all of Mr. Tuttles. They are a success because they have a good man at the head of them to make them such. The numbers played were excellent. Special mention can be made of "Annie Laurie" quartette arrangement by Gutman, performed by the Ladies' Ideal Club, and the "Cradle Song" (duo style), Hauser, and "Waltz De Concert" Siegel, performed by Miss Martha Anderson. The Florentine Trio performed the "Florentine March" by Gutman.

Prof. J. D. Knapp, of Waterloo, Iowa, conducts one of the best music schools in that state at this place. The school is thorough and teaches all the following branches: Violin, Mandolin, Guitar, Banjo, Composition, Harmony, Counterpoint, Sight Reading, Physical Culture, Physical Development, Muscle Training, Lung Culture, Breathing Gymnastics, Mnemonics, Mental Philosophy and Electro Dermatology. Prof. Knapp is full of business and it is through his enterprising business ability as well as his musical knowledge that his school is one of the busiest, with plenty pupils attending.

The following newspaper clipping was received regarding a musicale given at Corunna, Mich.:

The music was a very enjoyable feature. Profs. Lynn and Wilson, of Lansing, and Miss Decker, of Corunna, were the artists. Miss Decker spent considerable time planning the programme, which was as follows:

PART ONE.

Overture, Lustspiel .....Keller Bela
Rubinstein's Melody in F.....Arr. by Gutman
Selections from Mid Summers Nights' Dream ..... Mendelssohn
Hearts and Flowers (flower song).....
.....Theo. Tobani, Op. 245
Pandora, Valse de Concert.....F. H. Menges
Arr. by Pomeroy.

PART TWO.

Overture, Poet and Peasant.....F. V. Suppe
Arr. by Gutman.
Cavatina .....J. Raff
Arr. by McLouth, Op. 10.
Frolic of the Flowers.....Pauline Story
Serenade, El Caballero.....C. E. Pomeroy
Cavalleria Rusticana, Intermezzo.....Mascagni

Miss Decker writes: The people just raved over the music and said they "did not know that such selections were arranged so beautifully for these instruments."

WITH this issue of the F. O. G. Journal we give our 60 cent subscribers their choice of either Mendelssohn's Wedding March or "Belle of Cleveland" Waltz, and those that have selected guitar music we give them the "Belle of Cleveland" Waltz for 1st, 2d or 3d guitar. With the next issue we will give our 60 cent subscribers "Our League" March, composed by J. Worth Allen, president of the National Qualified Teachers' League, who has dedicated this beautiful march to this organization. It is of medium difficulty, about the same as the "Jamestown Post" March, and is in 6-8 time. To those that take guitar music with the journal, we are going to give Langes' "Flower Song" for guitar trio, arranged by F. O. Gutman, and you may rest assured that the arrangement is excellent. We promise to give our subscribers the full value for their money, and we do it.

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THE summer season should not be a detriment to the enterprising teachers' business. It is true there are pupils that become lazy as soon as the warm weather approaches, and you hear the old story, "I guess I'll not take any more lessons until Fall. I don't feel like practicing now." How much progress do such pupils make? By the time Fall is here they have forgotten all they knew and must begin all over again. The teacher should not feel at all put out at the loss of business with such pupils, but should use means of securing new ones. There are just as many ready to begin the study of music in summer as there are in the winter. It only requires a little more hustling to get them. Take for example our large department stores. Did you ever follow up their system of doing business? In the dull season they do not send their help home and say: "Business is slack; we must dismiss you. Come next Fall when we are busy." No! They will place large advertisements in the papers ("Special Sale," "Everything at a Sacrifice," etc.) the minute they feel their business becoming slack. They hustle and help it along. That is the way to do, and that is what every enterprising music teacher should do.

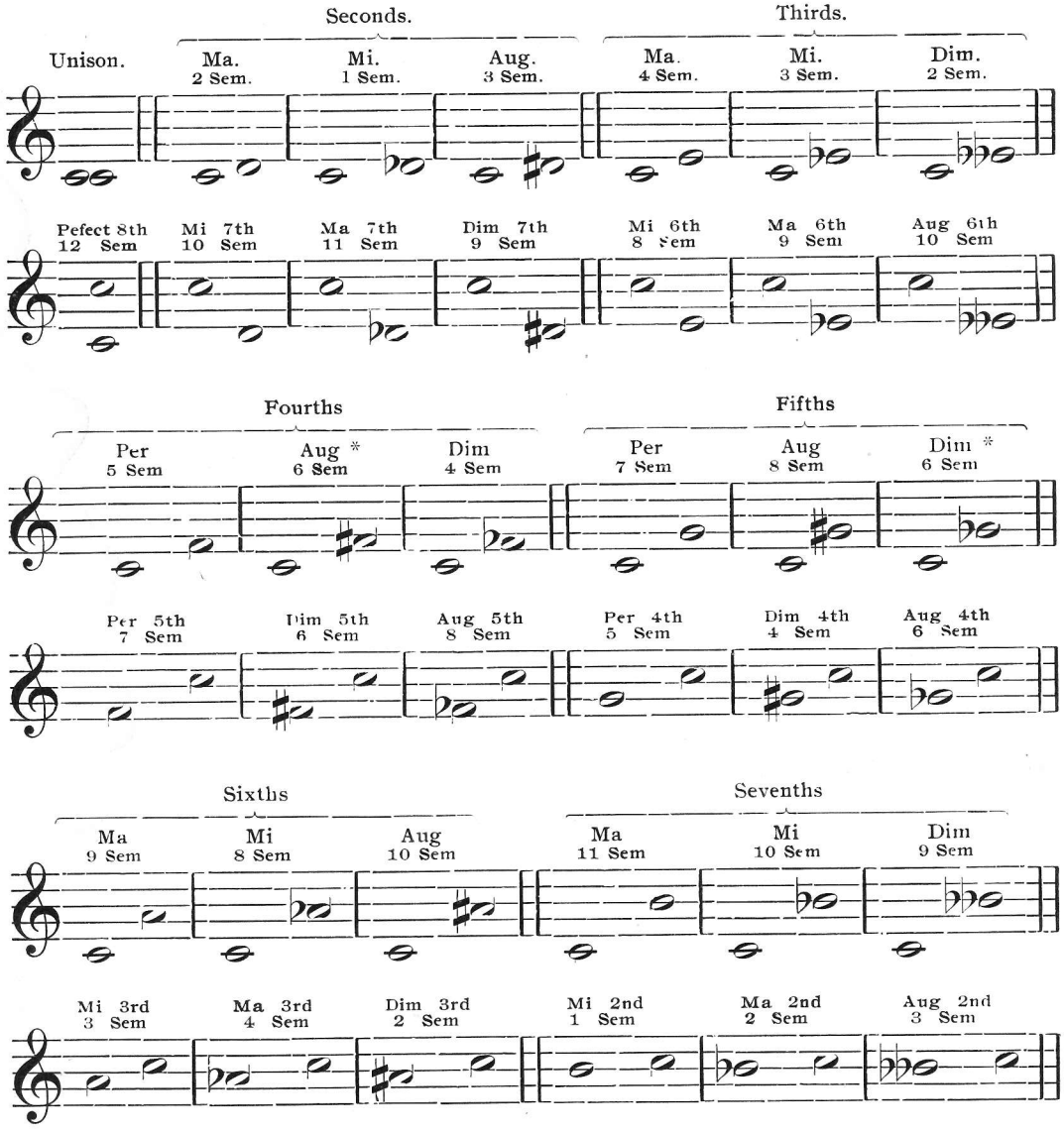
When you find your pupils dropping off, get others. When an installment school with its poor lessons and instruments (which they give free with 30 lessons) can go to a city where first-class teachers have been located for years, and locate there in the middle of the summer season and secure 1,000 pupils, you say, "I cannot understand how they do it." They have the business ability. They don't wait to have the people call on them. They secure their pupils by calling on the people. A house to house canvass. If they can do it with poor lessons, why can't you with good ones? If you will only add a little business to your music ability you will have no trouble to succeed and do a profitable business. The public will be only too glad to patronize you instead of a stranger. Don't let the grass grow under your feet. Keep a moving.

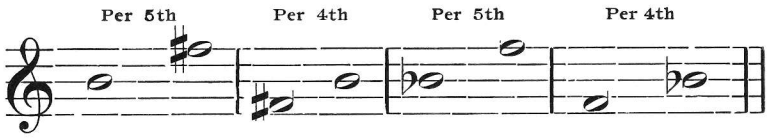
A Dutchman, addressing his dog, said: "You vos only a dog, but I vish I vos you und you vos I. Ven you go mit the bed in you shust durn round dree times und lay down. Ven I go mit the bed in I haf to lock up de blaces und vind de clock und kindle de fire, und put de cat oud und undress myself, und my wife vakes up an scols me, den de baby cries und I haf to valk him up and down; den maype ven I shust go to sleep it's time to ged up again. Ven you ged up you shust stretch yourself and scratch a couple of times, und you vos up. I haf to light de fire, put on de kettle, nurse der kinder, scrap mit my vife already, und maype get some breakfast, und den do de chores, all before I gets myself off for a hard day's work. You blay round tay und haf blenty of fun. I have to vork all day an' haf blenty of drouble. Ven you die you's dead a long time all the vile; ven I die maybe I haf to go to hell yet so soon, und the old woman ich just been gettin' the hang of collects mine insurance und sells out mine old blace und hires mine kinder oud und shust raises a new crop vid mine stuff und annudder fellow. O, I vish Ich vos you und you vos I."

CONTINUED FROM LAST ISSUE.

When inverted, perfect intervals remain perfect, major intervals become minor, minor become major, augmented become diminished, and diminished become augmented.

The following abbreviations will be used: Ma., major; Mi., minor; Aug., augmented; Dim., diminished; Sem., semitone; Per., perfect.

Chart showing the number of semitones in each interval with inversions. The lower staff contains the inversion.

* * The names "tritone 4th" and "imperfect 5th" are sometimes applied to the aug. 4th and dim. 5th respectively, when they occur diatonically in a key.

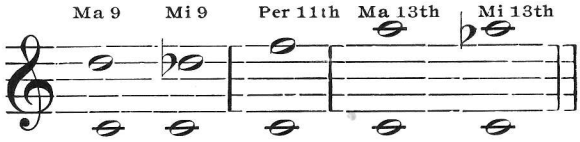
Both the notes of a perfect interval must be both sharp, both flat, or both natural, except in the interval formed by the notes B and F.

All the major, perfect and minor intervals are diatonic, and all diminished and augmented intervals are chromatic, that is, the diatonic notes are the ones which belong to a scale, and the chromatic ones those that are altered by the prefix of an accidental.

Compound intervals are those of the 9th, 10th, 11th, 12th, 13th, 14th, 15th. The compound intervals are considered as repetitions of the simple intervals with the exception of the 9th, 11th and 13th.

To reduce a compound interval to a simple, subtract 7 from the number of the compound interval and the remainder is the simple interval. Thus—a 9th minus 7 is a compound 2nd, and so on. To make a simple interval compound add 7. Thus the compound form of a 3rd is a 10th, 3+7.

Every compound interval which is considered identical with its simple form, is treated the same way, being either major, minor, perfect, augmented or diminished, but those intervals mentioned above as exceptions (9th 11th, 13th) are considered independent and treated differently.

A 9th may be either a major or minor.
An 11th is always perfect.
A 13th may be either a major or minor.



It is not absolutely necessary that all the semitones of each interval, major, minor, perfect, augmented and diminished be committed to memory. The chart containing the semitones should be frequently referred to, and in this way a rather monotonous study is made easier.

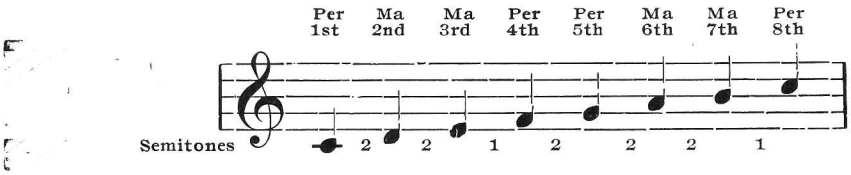
SCALES.—A scale is a succession of sounds ascending and descending by single degrees. These degrees have been at various times and places of larger or smaller size, one interval only having always been the same, viz., the octave. Upon the violin and kindred instruments any number of different sounds can be produced between a note and its octave, only some of which are practical, but upon fretted or keyed instruments as the mandolin, banjo, guitar, piano or organ, the octave is divided into twelve parts and each twelfth part is called a semitone (one fret). The above division of the octave is used nearly all over Europe and America. Asiatic nations and others use instruments which are constructed so that intervals smaller than our semitone can be played on them. Such instruments and scales are called "Enharmonic."

Scales are of three kinds; Diatonic, Chromatic and Enharmonic.

The Diatonic scale is formed by a succession of tones and semitones, proceeding in alphabetical order from any note to its octave.

The Diatonic scale is divided into two forms or modes, the "Major" and the "Minor," the difference being that of the placing of the semitones and tones.

Model of Major Scale.



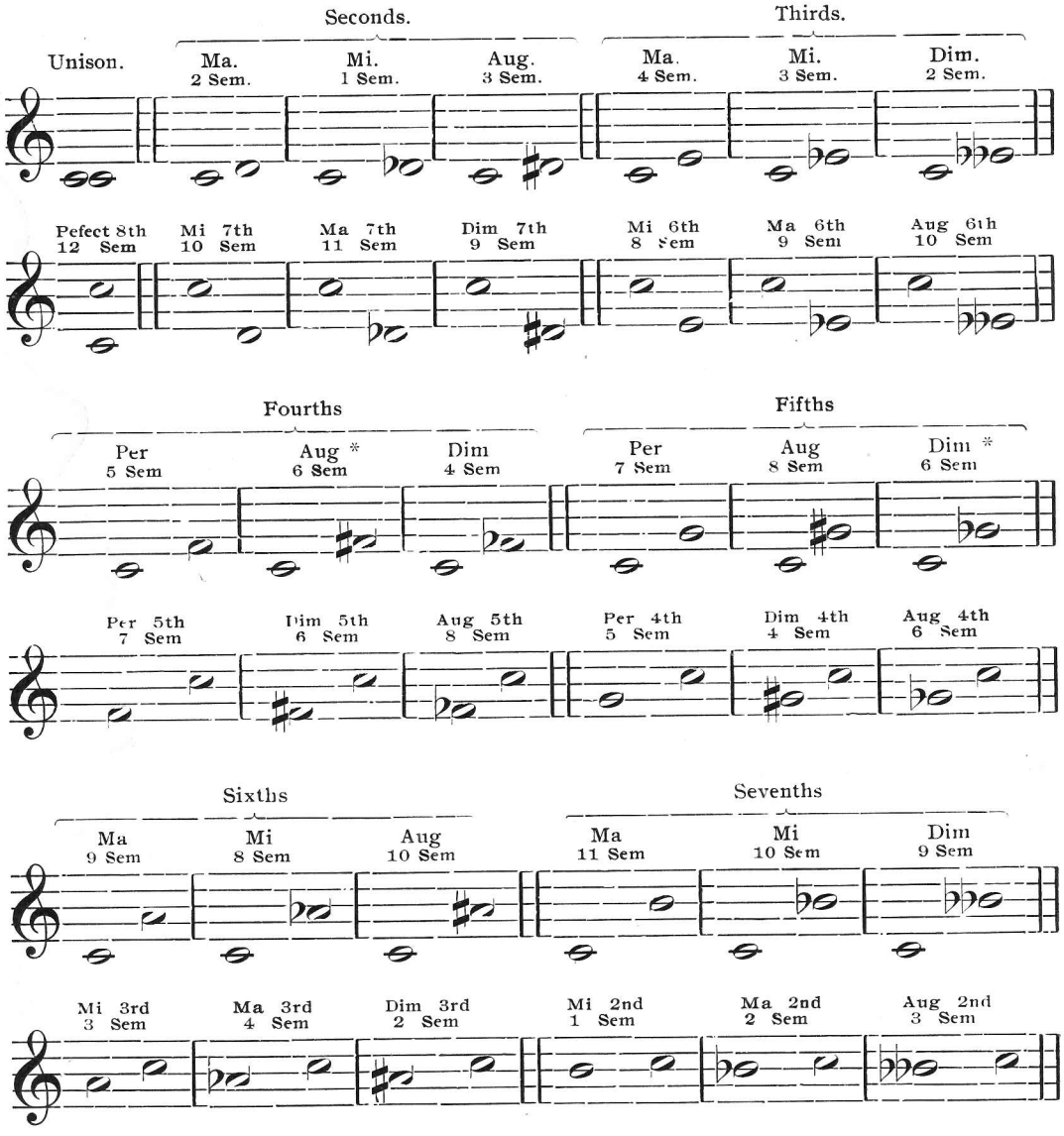
A major scale may be constructed from any note, either natural, sharp or flat. However, in constructing a scale, from the note G (for example), we find the following:

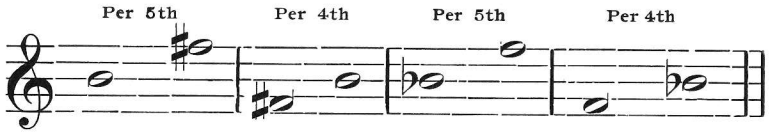
HARMONY STUDIES' by P. W. Newton, Toronto, Ont.

CONTINUED FROM LAST ISSUE.

When inverted, perfect intervals remain perfect, major intervals become minor, minor become major, augmented become diminished, and diminished become augmented.

The following abbreviations will be used: Ma., major; Mi., minor; Aug., augmented; Dim., diminished; Sem., semitone; Per., perfect.

Chart showing the number of semitones in each interval with inversions. The lower staff contains the inversion.

* * The names "tritone 4th" and "imperfect 5th" are sometimes applied to the aug. 4th and dim. 5th respectively, when they occur diatonically in a key.

Both the notes of a perfect interval must be both sharp, both flat, or both natural, except in the interval formed by the notes B and F.

All the major, perfect and minor intervals are diatonic, and all diminished and augmented intervals are chromatic, that is, the diatonic notes are the ones which belong to a scale, and the chromatic ones those that are altered by the prefix of an accidental.

Compound intervals are those of the 9th, 10th, 11th, 12th, 13th, 14th, 15th. The compound intervals are considered as repetitions of the simple intervals with the exception of the 9th, 11th and 13th.

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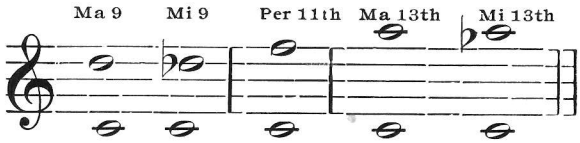

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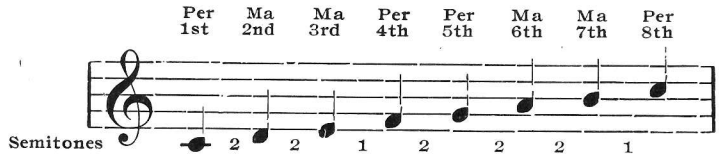

A major scale may be constructed from any note, either natural, sharp or flat. However, in constructing a scale, from the note G (for example), we find the following:

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WORDS OF ENCOURAGEMENT.

Mrs. Edith Bailey, teacher, Pt. Huron, Mich.—"Am a subscriber to the F. O. G. Journal which I enjoy very much."

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A. S. F. Gustafson, club director, Jamestown, N. Y.—"Have received the March-April number of the journal and like your arrangement of 'Palms' very much. We will play it instead of the old arrangement we have. I wish you would issue the journal every month, and would be willing to pay any price for same, as it is the best little journal, bar none, that I receive, and I subscribe for all of them. I quite agree with you in the answer to the Missoula, Mont., letter on tremolo."

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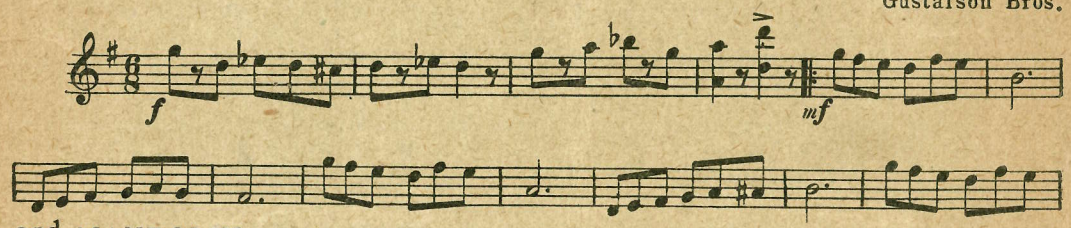
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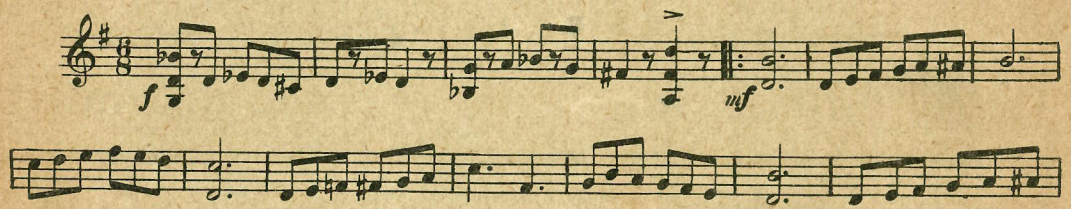
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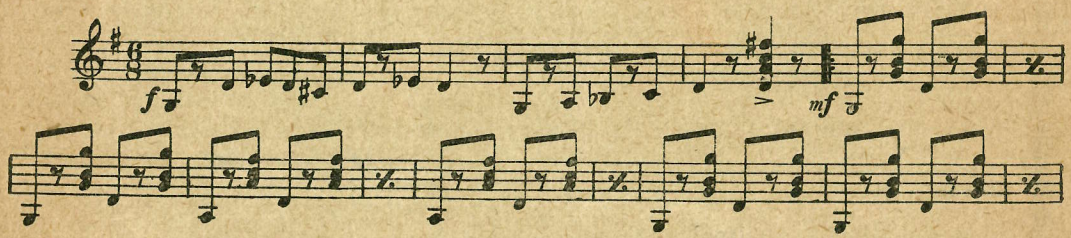
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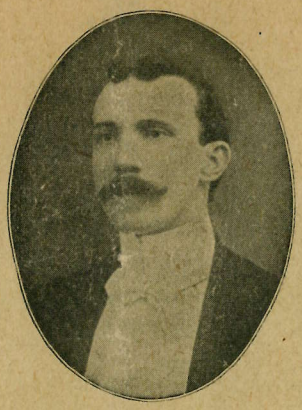

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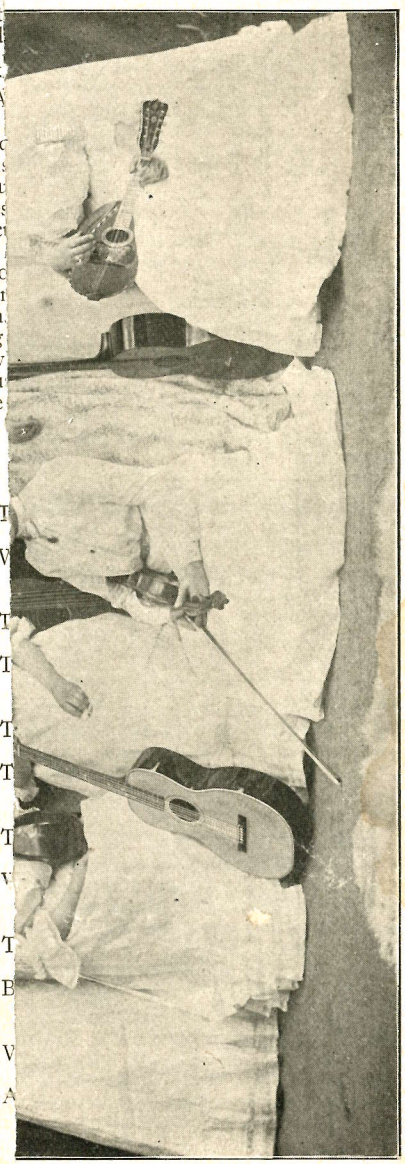
Winamac, Ind.—Is "pizz" on the mandolin played as it would be on the violin?

Answer.—"Pizz" in music means "pick," therefore for the mandolin you are at liberty to pick with the plectrum or fingers (avoiding the tremolo) as either would be as signified. If the movement is a soft one, say PP, I would suggest picking with the fingers, as it produces a softer effect. In this case hold the pick with the 3d and 4th fingers, and pick with the thumb and 1st finger. If the movement is for FF, employ the plectrum.



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